

## WILSON IS SEEN AS NOBLE KNIGHT

Men Brave and Fearless Inhabit Kossle of Chivalrous Baronet.

## PLAY IS SATIRE ON "OLDEN DAYS"

"When Knights Were Bold" Furnishes Occasion for Laughter and Teaches a Lesson.

"But the age of chivalry is gone. That of sophisters, economists, and calculators has succeeded."

Be still, sad heart! Not quite, not quite! At our own National Theater the good old days come back this week in "When Knights Were Bold." Only in a dream do they come back; but they are so clearly visualized that you and I and all the rest who long with Burke for the age of chivalry are more than satisfied. For the which, my merry masters, are we obligated to that noble knight Sir Francis Wilson and his rare steward, Sir Charles Frohman, of Illinois.

We were men of law, merchants, perhaps even sophisters, economists and calculators, when the curtain rose. And those in the frame of the stage were of our own ilk. Sir Francis was a rollicking youth of our own time who had come to inherit a baronetcy and whose shoulders shed lightly the pomp and heavy dignity of his office. There were guests in his house—a Shylock and a Jessica; a pseudo descendant of Irish kings; a lady Rowena, who longed to be back in the pages of Scott; three maidens airy and fairy; a dean, who traced his ancestry proudly back to a certain Peter the Monk; and an aristocratic Grimaldi.

Miss Bruns as Rowena.

Miss Edna Bruns is made to act Rowena—and the ungracious fault-finding which the playwright, Mr. Charles Marlowe (whoever he may be) makes fall from her lovely lips was mitigated by a sweet personality and a voice of music. "Ah," sighs she, "for the Good Old Days. There were men brave and fearless, Sir Guy, in the time of the first King Richard. The happy lady of that day had a lover who was a knight." Whereupon Sir Francis, who is in this play the Sir Guy, tumbles backward over a broad settee, throws a handkerchief over his face, peeks from under the corner, and queries in light tenor voice—"A knight? A knight? Did you bolt the kitchen door?"

From the library the party goes out to dinner—all but Sir Guy, whose cold in the head not only makes for laughter, but keeps him out of his chamber, where a chimney of the good old days fills the room with smoke. Then falls he asleep—sleep, peace, and dream. A suit of armor is vivified. The rear wall of the kossle fades away. The sound of light voices caroling floats on the air. Pages pass, and a retainer with a hound. Equerries ride to the joust. Retainers eque to and fro. A trumpet sounds. And from the bosom of the broad settee before the embers fire pulses the unromantic snore of the titled sleeper.

He wakes in the twelfth century, of course. Midst the gay company of the first Sir Guy de Vere's stately court moves he in Tuxedo and patent leather. The sacred charges of a pious nun rush frantic for asylum from the militant Sir Bryan Ballymore, of the first act, alike transplanted, but transformed as well. The danger is imminent. Trusty vassals flock to arms. They need a leader.

Then comes Sir Guy into his own. He leads. He meets Sir Bryan. They fight. The rollicking blade would be a palladin. Back, back, Sir Bryan forces him. Off comes the coat of mail. Town goes the broadsword whirled off all save gloves of chain and formal dinner costume, the knight of 1909 advances to fight. Not with the science of Launcelot and Percival fights he, but with the science of "Gentleman Jim" and Abe Attell. The battle is fast. While you and I are yet laughing till our sides ache down goes the twelfth century and the twentieth, his lady by his side, sits proudly on the breast plate of the fallen.

A farthing of nonsense? To be sure. Ah, but how we laugh! We know that Mr. Charles Marlowe, come to life out of the Victorian Age, did not write it all. We know that if he speaks of "grave talk" for the living and "less epitaph for the dead," he could not make the comedy of Francis Wilson in armor, "like the last of the knights," to save his neck from the noose. We may even know that the lines of the play are sprang about like wilds in a basket to hold the tricks Sir Francis has tried so often and found to work so well. But we do not mind.

Moral of Tale.

For we have found occasion to laugh—not to study modern sociology or to weep with Macbeth, or to hear blank verse—but to laugh until we wonder if there is any such disease in the catalogue as dyspepsia and how the doctors keep alive. We are happy, too, to see how absurd it really is to wish for the good old days, for days we always imagine as uplifting us to the nobility, no matter how far down the scale of today's feudalism we may be. We are stronger, too, stronger for a lesson as old as men and women, a lesson never taught too often, and yet once expressed in lines so simple and beautiful that they are known to every pupil in our public schools, lines addressed to another who bore the name this comedy brightens with so much frank humor.

Trust me, Clara Vere de Vere, From yon blue heavens above us bent The gardener Adam and his wife Smile at the claims of long descent. However it be, it seems to me, 'Tis only nobles more than coronets, And simple faith than Norman blood.

ALLEN D. ALBERT, JR.

## ROSE STAHL SCORES IN LONDON THEATER

Star's Work in "The Chorus Lady" Is Praised by All Critics.

LONDON, April 20.—London dramatic critics today are fulsome in their praise of Rose Stahl, the American actress who made her first appearance last night at the Adelphi in her American success, "The Chorus Lady."

The play itself is considered trifling, but the individual work of the star has met with almost universal praise. It is conceded that Miss Stahl is assured of a successful season.

## "THEBES" IS WORTHY ON ITS OWN MERITS



MRS. ALBERT CLIFFORD BARNEY,  
Writer of the Book of "About Thebes."

## Society Amateurs Furnish Entertainment That Might Make Managers Scurry to the Woods—"Beauty Chorus" Takes Blue Ribbon.

Ever play suppose? Well, let's suppose.

Suppose a theatrical producer, not very well known to the professional stage, whose name, let us say, is Percy F. Leach, aspired to present a musical play. With excellent judgment he decided to get a Washington verdict on this new and unusual production. So, one sultry night in mid April he trotted it out at the Belasco Theater. By chance the audience was one of the most notable that has gathered at a Capital theater because of the presence of representatives from every walk of official and social life. Perhaps some interest was aroused from the fact that a number of well-known Washington people had been engaged for this rather unique cast.

Additional interest centered in this venture because the play, "About Thebes," was the work of composers well known in the Capital. Harry Wheaton Howard wrote the music, while incidental selections were composed by Philip Lee Scantling, Mrs. J. M. Stoddard, and Lawrence Townsend, Jr. The book was written by Mrs. Barney.

Scores at Start.

This offering at its first performance scored so heavily (this is not supposing that (now suppose again) it is already booked for an indefinite run in a Broadway theater next season with the same cast seen for one week in Washington. Supposing all this, and forgetting that we know the players by their first names and that mistakes should be overlooked because the performance is for the benefit of worthy charities, what do you think of the show?

In some respects "About Thebes" sets a new pace in theatrical productions. If Marie Cahill had taken one peep at that chorus she would have seen her reputation for having the prize beauty string fade away. The size of the company would make the producers of "Ben Hur" clutch their money bags; the number of specialties would disorganize a vaudeville circuit; the gowns would make Miss Anna Held scurry back to her milk baths to recover from the shock; the scenic investiture itself might be a revelation to David Belasco. Naturally, such a production would create a furore in the theatrical world, and managers all over the country this morning viewed the new departure with consternation.

Some Telegraphy Hints.

"No manager could stand the expense for two weeks; why, the salaries it would take to pay that chorus alone would launch three comic operas," Abe Erlanger would have said had we seen him this morning.

Augustus Thomas had a telephonic

## "MY VOICE GOOD YET," DECLARES CARUSO

Tenor Avers That Jealousy Causes Stories of His Illness.

LONDON, April 20.—Enrico Caruso, the famous tenor, declared today that professional jealousy is responsible for the stories that his \$2,500 per night voice is falling him. He was interviewed aboard the Mauretania, just after the steamer docked at Liverpool.

"My voice is as good as ever," Caruso contended. "I have not come to England to see the doctors, but for a holiday and nothing more. After I have an outing I will begin my concert work again. People who are jealous of my success, are behind this story that I will soon have to give up singing."

was just before the witching hour last night and thought, "There's something strange afoot. I cannot sleep tonight."

Florenz Ziegfeld rushed in wireless to his New York representative at noon today. "Buy the whole show at once, and close it at once. It would ruin the theatrical business if it ever reached Broadway. No one would want to see an ordinary comic opera."

The absence of several features found objectionable in many musical shows should not be overlooked. Mrs. Barney has solved the problem of writing a comic opera without the vestige of a plot to interrupt the progress of the musical numbers. The plot was carefully unbalanced and was not unrolled, even in the third act, with the unwinding of the other mummies.

Scenes in Egypt.

The scenes are laid in the desert, on the road to Thebes, among the tombs of the kings, and in the palace of the Khedive. But nothing is sacred these days from the invasion of the modern, and down swoops an airship just as Ramesses finishes his little piece. This conveyance, which has come to be considered quite the thing for desert travel, carried as passengers, a cargo described as "Americans, etc." Among the etc's is a Cook's guide, played by that eminent comedian, George H. Connor, formerly with Weber & Fields. (This is not to be taken literally, but is just to help you to keep supposing. Anyway did you ever see a comedian who wasn't?)

The entire company, by the way, represents the cream of the dramatic (or successes of recent years. Every member of the chorus which numbers nearly 50 was one of the original Florida coterie. Morven Thompson formerly played the part taken by Kylie Bellow in "The Thief." A Robert Elmore will be remembered as The Robert Elmore who made Sam Bernard's roles famous. Charles G. Harris is better known as The Little Minister. Mark Twain's Fremont created some of the roles since made famous by Mary Manning. Mrs. Fremont, seen here with Forbes Robertson as Antony, repeated a former triumph as Cleopatra.

Miss Collins Scores.

In respect to stage conventions, which requires a prima donna, Miss Collins is named for that honor, but she is surrounded by half a dozen vice prima donnas. There were flowers enough for all. Also enough flower songs. "That's Why I Love the Rose" established Miss Collins' claim to the lady high prima donnaship and "Love is Like a Flower" brought Miss Fremont and Mr. Gough enough bouquets for five encores.

If there was any chance to be caught napping, which there wasn't, the "Dance of the Awakening" in the second act served to set things moving. Madam Geraldine Clifford did this according

(Continued on Page Twelve.)

## REHEARSES TO PLAY WITH E. H. SOTHERN

Miss Julia Marlowe Will Appear as Ophelia in Washington Next Week.

BALTIMORE, April 20.—Miss Julia Marlowe is rehearsing here with Mr. Sothern's company for their joint engagement at the Academy of Music in New York.

On Saturday night next she will play Ophelia to Mr. Sothern's Hamlet at the Academy of Music in Baltimore. The week following Miss Marlowe will also appear as Ophelia in Washington, and the week after that in Philadelphia. At the Academy of Music in New York during the limited season she will appear there, Mr. Sothern and Miss Marlowe will appear in "Romeo and Juliet," "Twelfth Night," "The Merchant of Venice," and "Hamlet."

## COLLEGE DAYS HIT IN MINSTRELS

Debut of Calcium Club Into Stage World Is Great Success.

College spirit, good music, and a long list of new comedy hits combined to bring the Calcium Club of George Washington University into the field of university dramatic clubs, when a performance was given at the Columbia Theater last night by the new organization. The program contained an old-time minstrel "first part," during which ballads and comic songs were introduced, and a musical comedy in one act, entitled, "College Days," the music, words, and lyrics having been written by Philip Lee Scantling.

The debut of the Calcium Club has been anticipated with more than ordinary interest, and friends of the university and club members were on hand with a hearty welcome.

Minstrel Stars.

The minstrel first part brought out some exceedingly good voices and clever dances. W. T. Coburn made the big hit of the minstrel first part and was cordially received. He has the grace of a girl and the spirit of a professional "minstrel man." His singing of "Rah! Rah! Rah!" the finale, was spirited and infectious. Another hit was made by Roy Cartwright singing of "Oh, You Coo," while J. C. Merkle's singing of "The Host of Deacon Brown" and H. W. Jester's "Some Day When Dreams Come True" were enthusiastically received.

Waldo Pearce scored a success with "Randy Doll" and other members in the first part were well received. One of the distinctive features of the minstrel program was the work of Robert von Eddorf, the musical director of the club, who kept soloists and chorus in line with the alacrity of an old time director. To him was due much of the credit for the dash and spirit with which this part of the program was given.

"College Days."

"College Days," the musical comedy by Philip Lee Scantling, brought out the versatility of the club members and presented Mr. Scantling in the role of composer, author, and actor, all at one and the same time. Mr. Scantling's score is full of tuneful melodies, one after the other of the great old little numbers was received with the highest favor.

The music shows Mr. Scantling is a far more ambitious and promising light than any of his previous efforts, and his friends were plainly delighted with the success of the little musical setting. Mr. Scantling sang exceptionally well, and the real hit here, also, was made by Mr. Coburn who did an eccentric dance with remarkable skill. He was applauded again and again for this very interesting specialty.

The performance of "College Days" was under the direction of Paul W. Evans, and the players showed the excellent results of their training. The minstrel part and "College Days" will be repeated tonight, and the Calcium Club will appear again at the Athletic Association of George Washington University.

ACADEMY—Good Salome Dance in "McFadden's Flats."

The fact that "McFadden's Flats," at the Academy, is written by E. W. Townsend, who wrote the truly humorous Chimmie Fadden sketches, should guarantee a truly humorous play. But the comic element in general is of the slap stick variety, with lots of bustle and motion, and with not much real humor.

There is a big dog that barks, a goat that pulls a fire engine, and a pig that sucks a milk bottle after being taken out of the hotel safe. There are fire-crackers, explosions, much falling down the sliding stairway, and much dialogue. Some of the dialogue is funny, some is merely silly.

The Salome dance of Mantilla is as nearly perfect a piece of work as it can be. The song, "Wish I Had a Girl," sung by one of the chorus in place of Miss Laurence, made a decided hit with the audience. As far as the play allowed, J. J. Sullivan, as Timothy McFadden, was extremely amusing, and his work stands out as above that of the rest of the production.

LYCEUM—Miner's Merry Burlesquers Offers Song and Dance.

The singing and dancing of Harry Fox is the feature of an unusually clever show offered by Miner's Merry Burlesquers at the Lyceum this week. A two-act burlesque, "Some Feller served as a corner and close between which is a good, well balanced olio. Of the specialties, a Jay Circus, a song, and a dance, are the main features. The company is easily the best, although Fox and Millership were well received in a singing and dancing turn.

GAYETY—"Irwin's Big Show" Is "Classy" Burlesque.

Fred Irwin's Big Show is one of the classiest burlesque shows seen here this season. Opening and closing with good burlesques, the olio is of especial merit, each of the four acts being considerably above the average.

The company does not depend on any slant, but the biggest hit was probably made by Billy Walsh in the two burlesques, as well as in the star part of the one-act melodramatic comedy, "Huckin's Run." James Harkins was forced to respond to several encores with his coon songs.

## PROGRAM AT CHASE'S PRESENTS NOVELTIES

New Acts Intermingled With Old Favorites at Popular Vaudeville House.

Not an act in the extensive list of vaudeville on this week's bill at Chase's failed of winning liberal applause at the opening performances. Whether new to this city or old favorites playing a return, they deserved the hearty evidences of appreciation. "The Van Dyck," an adoption from the French, is presented by a company headed by Harrison Hunter. Augusta Gloss is a charming comedienne whose musical attainments, both vocally and instrumentally, are many.

Bert Levy gives a series of caricatures by means of a unique apparatus of his own invention. The Willy Panzer company, an adult and two children, give a refined acrobatic act.

Robert Henry Dodge, as a bachelor and woman hater, has a make-up that is a masterpiece. Wilbur Mack and Nella Walker, in "The Girl and The Pearl," sing and dance admirably. The Tom Jack trio present a novelty musical act.

Closest the performance the Vitagraph produces "The Jealous Fisherman."

# The Palais Royal

## A. LISNER

### Housekeepers' Paradise

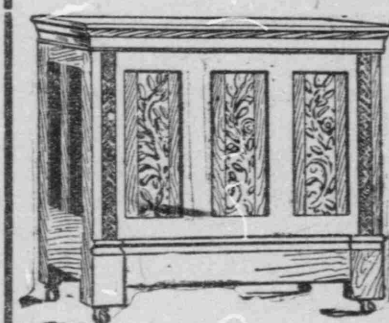
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# The Palais Royal

A. Lisner

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